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BACH FESTIVAL

JULY 14 to 20, 1958

Soli Deo Gloria

Jos. Seb. Bach

The inscription written on Bach's works with Bach's own signature.

CARMEL BACH FESTIVAL INC.

FOUNDED IN 1935 BY DENE DENNY AND HAZEL WATROUS

SANDOR SALGO

CONDUCTOR AND MUSICAL DIRECTOR

The Carmel Bach Festival had its beginnings back in 1932 when Dene Denny and Hazel Watrous brought to Carmel the Neah-Kah-Nie String Quartet, with Michael Penha as its director and cellist. They presented the Quartet in chamber concerts, admitting season ticket holders to weekly open rehearsals. At the same time they organized an amateur orchestra, with Michel Penha as its conductor. For three years the Denny-Watrous Management presented the Quartet in a Summer Series of Chamber Concerts, featuring the Orchestra in special events. In 1935 the Chamber Concerts were combined with a three-day Little Festival of the music of Johann Sebastian Bach, a momentous event which marked the founding of the now-famous Bach Festival. With the exception of three years during World War II, the Carmel Festival, soon expanded into a full week, has been presented annually, and is now in its twenty-first season, drawing audiences from all parts of the country.

1938 marked the end of the early period, when Dene Denny and Hazel Watrous engaged the distinguished Gastone Usigli to conduct, the B Minor Mass being added and the programs taking a long step forward during that momentous summer. The late Mr. Usigli, to whose devotion and prodigious genius for orchestra and choral direction the Carmel Festival owes measureless debt, took the podium for the fifteenth consecutive time in 1955. For the 1956 Festival the Producing Management engaged two distinguished musicians: Sandor Salgo as conductor and Richard Lert as guest conductor. Mr. Salgo, now conducting the Festival for his third season, has won wide acclaim and response for his brilliant, inspired direction, carrying on the established high standards of the Festival, which from the beginning has shown a steady growth in excellence with each successive year.

In the early part of 1958 the Carmel Bach Festival took out papers of incorporation, thus formally becoming what it has always been, a non-profit community institution, organized for the purpose of presenting the works of Johann Sebastian Bach and other composers of the Baroque Period.

The Producing Management would express its deepest appreciation and thanks to the Bach Festival Committees, the Soloists and Participants, KPFA, the Musician's Union of Monterey County, the Carmel Fire Department, the Pine Cone, the Monterey Peninsula Herald, Game & Gossip, the San Francisco Chronicle, the San Francisco Examiner, the Carmel Music Society, Graham Music Company, the Carmel Woman's Club, the Carmel School Board and School of Adult Education, the Church of the Wayfarer, La Playa Hotel, Pine Inn, the Carmel Business Association, the many friends of the Festival who have opened their homes to Festival Participants, to the members of the Festival Chorus and Orchestra, the staff and ushers, and to all who have labored and cooperated to make the Bach Festival a success.

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Gail Johnson
Yvonne Le Roux
Marion Parker
Gertrude Ralph
Amanda Rines
Arleene Torri
Nancy Wilson
Zeala Wright

ALTO

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Frances Beavers
Margaret Beck
Kaye Benson
Ruth Crews
Flavia Flavin
Charlotte Jackson
Ksenia Muser
Janice Niebet
Bernice Stimson
Ruth Williams

TENOR

Robert Angell
John Craigie

Charles Evans
Sam Harris
Charles Oler

BASS

Joseph Axup
Fred Beidelman
Rudd Crawford
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MONDAY JULY 14 8:30 P.M.

**CONCERT SUNSET SCHOOL AUDITORIUM
SANDOR SALGO CONDUCTOR**

PROGRAM OF MUSIC BY JOHANN SEBASTIAN BACH

[1685-1750]

Sacred Cantata No. 4, "Christ lag in Todesbanden" [Christ lay in the bonds of death]

Sinfonia

Verse I, Chorus: Christ lay in the bonds of death. He has risen again and brought us life. Hallelujah!

Verse II, Soprano and Alto. No mortal could subdue death.

Verse III, Tenor: Jesus Christ, the Son of God, has redeemed us from sin. Hence death has lost its sting.

Verse IV, Quartet: In the great battle death was swallowed up in victory.

Verse V, Bass: Here is the one true Easter Lamb. His blood shows us the way. The slayer can no longer harm us.

Verse VI, Soprano and Tenor: Let us keep the holy feast in joy and rapture. The night of sin has vanished.

Verse VII, Chorale: We now partake of the true Easter feast.

NANCY FOSTER, Soprano CORA BURT LAURIDSEN, Contralto

LEONARD WECKES, Tenor TOM PAUL, Bass

Continuo: RALPH LINSLEY, Harpsichord; JEAN FULKERSON, Cello;

SUZANNE AILMAN, Contrabass

FESTIVAL CHORALE

"A deeply serious work, glowing with restrained passion." [Arnold Schering]

The intensity of Bach's setting of Luther's text is in part due to the persistence of the chorale tune, which forms the basis of each of the eight sections of the cantata. Although the general tone of the cantata is somber, each of the seven verses ends with the exclamation, "Hallelujah," assuring the believer of Christ's victory over death.

According to its subtitle, this cantata was intended for the first Sunday of Easter. The date of composition is usually given as 1724, though an earlier date is possible.

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Concerto in D minor for Harpsichord and Orchestra

Allegro—Adagio—Allegro

ALICE EHLERS, Harpsichord

This concerto is generally conceded to have been transcribed by Bach from a violin concerto long since lost. The "ritornello," or recurring subject, of the first movement is dramatic in quality, marked by conspicuous syncopations and by an almost precipitous drive. In the Adagio, the right hand of the solo cembalo plays a highly ornamented cantabile melody over a quasi-ostinato figure, stated in octaves at the beginning and end of the movement. With the third movement, Bach returns to the pace of the opening Allegro, but this time the animation is effected through a steady bounding motion rather than through angular syncopation.

INTERMISSION

"Magnificat" in D major

Chorus: My soul doth magnify the Lord.

Aria [Mezzo-Soprano]: And my spirit hath rejoiced.

Aria [Soprano]: For He hath regarded the low estate of His handmaiden.

Chorus: All generations.

Aria [Bass]: For He that is mighty hath done to me great things.

Duet [Alto and Tenor]: And His mercy is on them that fear Him.

Chorus: He hath shown strength and scattered the proud.

Aria [Tenor]: He hath put down the mighty.

Aria [Alto]: He hath filled the hungry with good things.

Terzett [Soprano, Mezzo-Soprano and Contralto]: He hath holpen His servant Israel.

Chorus: As He spake to our forefathers

Chorus: Glory be to the Father, and to the Son, and to the Holy Ghost.

MARIE GIBSON, Soprano CORA BURT LAURIDSEN, Contralto
MARGERY MacKAY, Mezzo-Soprano JAMES SCHWABACHER, Tenor
MERWYN DANT, Bass

SHERIDON STOKES, PAULA ROBISON, Flute

RAYMOND DUSTE, Oboe d'Amore

Continuo: RALPH LINSLEY, Harpsichord SUZANNE AILMAN, Contrabass

BACH FESTIVAL CHORUS

Set to the words of Mary as recorded in the Gospel according to St. Luke, the "Magnificat" is a musical exegesis of this well-known scriptural passage. Each verse is interpreted according to the basic concept expressed in the text. Often a single word will suffice to determine the "affection" of the movement.

The "Magnificat" opens with orchestra and chorus singing loud praises. The "Et exultavit," on the other hand, expresses the joy born of a more personal relationship to the Deity. In the following Soprano aria, the word "humilitatem" appears to have set the mood for the tender melody first sung by the oboe and then by the voice. With its sudden introduction of orchestra and chorus. "Omnes generationes" illustrates Bach's sensitivity to the literal as well as the mystical meanings of the text. The virility of "Quia fecit" gives way to a pastoral quality inspired by the word "misericordia," calling to mind the symbol of the good shepherd.

The forceful "Fecit potentiam" and the fugal "Sicut locutus est" follow the text as faithfully as do those already described. The "Gloria Patri," with which Bach concludes his "Magnificat," sweeps through rising waves of sound to a recapitulation of the triumphant music with which he opened this masterful work.

The present version of the "Magnificat" was composed in Leipzig in 1723, and was performed on the first feast day of Christmas.

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PROGRAM

JOHANN SEBASTIAN BACH [1685-1750]

Fantasy and Fugue in C minor

Three Chorale Preludes

Farewell I will bid Thee

O Sacred Head, now wounded

Tryptich on "O Lamb of God"

GEORGE FREDERICK HANDEL [1685-1759]

Concerto No. 8 in A major

Ouverture—Allegro—Adagio—Allegro

In order to enhance the public attraction of his Oratorio performances, Handel played his Organ Concertos during the intermissions. The organ solo part was largely improvised and the organ was far smaller than the one used today in Carmel. It had only seven stops and no pedal.

JOHANN SEBASTIAN BACH

From Cantata No. 146, "Wir müssen durch viel Trübsal" for Chorus, Strings and Organ
Concertato

Chorus: We must through many tribulations

Sinfonia

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TUESDAY JULY 15 8:30 P.M.

**CONCERT SUNSET SCHOOL AUDITORIUM
SANDOR SALGO CONDUCTOR**

PROGRAM

Concerto in D minor for Two Violins and Orchestra
Vivace—Largo ma non tanto—Allegro

J. S. Bach
[1685-1750]

ROSEMARY McNAMEE WALLER, BARBARA BROWN, Violin

In his Concerto for Two Violins, composed in Coethen about 1720, Bach treats the two soloists as equals in the exposition and elaboration of the significant musical material, while the string orchestra is assigned a supporting, rather than a contrasting role. In the Largo movement the orchestra fulfills this role throughout, allowing the soloists an uninterrupted dialogue on a most enchanting subject. Speaking of this movement, C. H. H. Parry says, "It is quite possible that it stands absolutely in the front rank of all Bach's movements whose reason of existence is pure beautiful melody." The bustling activity of the third movement is also carried off principally by the soloists, the orchestra participating by motivic punctuation.

Concerto No. 3 in C minor for Two Harpsichords and Orchestra
[Vivace]—Andante—Allegro assai

J. S. Bach

ALICE EHLERS, RALPH LINSLEY, Harpsichord

This concerto for two harpsichords is a reworking by the composer of his Concerto for Two Violins. Its date is some sixteen years later than that of the original, which places it at the mid-point of his Leipzig period. The presentation of the original concerto and its reworked version on the same program offers ample opportunity for comparison on the part of the audience.

From "Vespro della Beata Vergine" [1610]

Claudio Monteverdi
[1567-1643]

"Sonata sopra Sancta Maria"

Soprano solo, Sancta Maria, ora pro nobis [Holy Mary, pray for us]

MARIE GIBSON

"Ave Maris Stella" for antiphonal chorus

MARIE GIBSON, Soprano MARGERY MacKAY, Mezzo-Soprano
TOM PAUL, Bass

Hail, star of the sea, God's loving mother and ever a virgin, heaven's fair gate. You who received that "Ave" from Gabriel's lips, establish us in peace, reversing the name "Eva." Break the sinners' fetters, bring light to the blind, drive away our ills and ask for us every blessing. Show yourself a mother. May He who, born for us, deigned to be your Son, receive our prayers through you. Virgin without equal, gentle beyond all others, win us pardon for our sins and make us gentle and pure. Make it your care that our life is without sin, arrange a safe journey for us so that we may see Jesus and rejoice together forever. To God the Father be praise, to Christ most high and to the Holy Spirit be glory; to the Three be equal honor.

Translation by the Rev. Joseph Connelly

The "Vespers of the Blessed Virgin in general follow the prescribed liturgy and consist of five psalms with their antiphons, a hymn, and a "Magnificat." Taken as a whole, the "Vespers" are, in the words of Walter Goehr, "a compendium of most methods of musical expression used by composers at this time of rapid stylistic development." Even elements of contemporary folk songs and rhythms, as well as French "airs de cour" are included.

In accordance with the general plan of the "Vespers," and with its own title, the "Sonata sopra Sancta Maria" is an instrumental movement with a vocal cantus firmus set to the words "Sancta Maria, ora pro nobis." This is sung eleven times, each time rhythmically varied, a practice which harks back to the proportional music of earlier centuries and at the same time looks forward to the cantus firmus variations of Bach's cantata "Christ lag in Todesbanden."

The hymn, "Ave Maris Stella," is in seven verses, each of which is scored for a differently constituted group of voices and instruments. Between several pairs of verses there appears an instrumental ritornello, reminiscent of Monteverdi's secular music.

The present performance adheres to the practice of the early Baroque by the use of "cori spezzati," or the placement of soloists and choirs at different stations.

INTERMISSION

Symphony No. 104, "London," in D major

Franz Joseph Haydn

Adagio-Allegro—Andante—Menuetto—Allegro spiritoso

[1732-1809]

When Franz Joseph Haydn came to London in 1791 and again in 1794 at the invitation of the impresario Salomon to compose and conduct his symphonies, he found conditions which must have been ideal for any composer. There was a large and highly-skilled orchestra capable of performing the most demanding score; there was an audience of sophisticated, musically perceptive listeners. Haydn himself was honored by all and he was a guest at Windsor Castle. Last, but not least, the London ventures were very attractive in financial terms. Haydn responded to these favorable circumstances by composing twelve symphonies which far surpass virtually any of his previous orchestral music, and which represent, along with the last symphonies of Mozart, the fullest realization of 18th century techniques of orchestral composition. The last of these twelve symphonies, No. 104, composed in 1795, possesses in rich measure those qualities which, in Viennese Classic music, are so absorbing to the listener.

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THURSDAY . . . JULY 17 11 A.M.

CHAMBER MUSIC RECITAL CARMEL WOMAN'S CLUB

PROGRAM

Sonata No. 5 in E minor for Cello

Antonio Vivaldi

Largo—Allegro—Largo—Allegro

[1678-1741]

JEAN FULKERSON, Cello

Continuo: CHARLES FULKERSON, Piano

Sonata à 4

Matthias Weckmann

Allegro—Adagio—Allegro

[1621-1674]

BARBARA BROWN, Violin

JOHN KOLARIK, Trombone

EDWARD HAUG, Trumpet

FRED DUTTON, Bassoon

Continuo: GILBERT BOYER, Piano; JEAN FULKERSON, Cello

Lesson No. 2 in A major for Viola d'Amore

Attilio Ariosti

Cantabile—Vivace—Adagio—Minuet

[1666-1740]

MARY JAMES, Viola d'Amore

Continuo: CHARLES FULKERSON, Piano

Sonata in D major for Violin

Jean-Marie Leclair

Adagio molto maestoso—Allegro—Sarabanda—Tambourin [Allegro vivace]

[1697-1764]

ROSEMARY McNAMEE WALLER, Violin

Continuo: GILBERT BOYER, Piano

Quartet No. 1 in C major for Clarinet, Violin, Viola and Cello

Johann Christian Bach

Minuetto—Allegro con Spirito

[1735-1782]

RICHARD WALLER, Clarinet

MARY JAMES, Viola

ROSEMARY McNAMEE WALLER, Violin

MARY JANE BEMKO, Cello

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PROGRAM

THE CITY COUNCIL OF LEIPZIG SELECTS A NEW THOMAS CANTOR [1722-1723]

The first choice: GEORG PHILIPP TELEMANN, Candidate from Hamburg, [1681-1767]

Six Chorale Preludes

Christ lay in the bonds of death

Alternate version

O Sacred Head, now wounded

Soli Deo Gloria

Our Father which art in heaven

Alternate version

The second choice: CHRISTOPH GRAUPNER, Candidate from Darmstadt, [1683-1760]

Suite in C major

Prelude—Allemande—Gavotte—Aria—Gigue

The third choice: JOHANN SEBASTIAN BACH, Candidate from Coethen, [1685-1750]

Prelude and Fugue in C major

Three Chorale Preludes [from Eighteen Great Chorales]

Jesus Christ, our Saviour

From God shall nought divide me

Fugue on "Now come, Saviour of the Heathen"

Three Chorale Preludes [from "The Little Organ Book"]

Our Father which art in heaven

God's Son is come

When in the hour of dire need

Prelude and Double Fugue in C minor

Organ Chorale on "Thy throne I now approach"

[Bach's last composition, dictated from his deathbed to his pupil, Altnikol]

This recital tries to recreate the conditions and problems, if not the actual programs, facing Dr. Lange, Mayor of Leipzig, and his Councillors when they had to choose a successor to the late Kuhnau for the post of Thomas Cantor. Musical history has roundly scolded the worthy burghers for their preference of Telemann and Graupner over Bach, particularly for the incredible statement of Councillor Dr. Plaz: "Since the best man [Telemann] could not be obtained, a mediocre one would have to be accepted." Yet in hearing Bach in juxtaposition with Telemann's colorful craftsmanship and with Graupner's instantly appealing charm, we will at once gain the true measure of Bach's greatness, as well as a tolerant understanding of Leipzig's underrating of Bach as a composer.

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THURSDAY . . . JULY 17. 8:30 P.M.

CONCERT SUNSET SCHOOL AUDITORIUM
SANDOR SALGO CONDUCTOR

PROGRAM

Overture No. 3 in D major

J. S. Bach

Overture—Air—Gavotte I—Gavotte II—Bourrée—Gigue

[1685-1750]

The instrumental suite of dances cultivated by German town pipers, among whom were Bach's father, uncle and grandfather, reached a state of perfection in the four orchestral suites of Johann Sebastian. Like the suites for klavier, they generally consist of a succession of dances, but unlike their keyboard counterparts, open with a French overture. The French Overture is, of course, derived from the operas and ballets of Lully. From the lead position of the overture, the suites themselves were known as "ouvertures" in Bach's time.

The overture consists of a slow section in dotted "processional" rhythm, a lively fugal section, and a brief return to the slow passage. The Air which follows sets forth one of the best-known and best-loved melodies in the literature of European music. The three dances are sturdy and straightforward in nature.

Concerto in E Minor for Recorder, Baroque Flute and Orchestra

Georg Philipp Telemann

Largo—Allegro—Largo—Presto

[1681-1767]

ROBERTA STERNE, Recorder

COLIN STERNE, Baroque Flute

Concerto in E flat major for Piano and Orchestra, K. 482

W. A. Mozart

Allegro—Andante—Rondo [Allegro]

[1756-1791]

LILLIAN STEUBER, Piano

"Unique among Mozart's works, the Concerto K. 482 is designated by C. M. Girdlestone as the culmination of a chain of compositions including the E flat Quartet, K. 428, the Piano Concertos, K. 271 and 365, the Sinfonia Concertante, and the Serenade, K. 375. "Nowhere better than in this concerto," writes the scholar, "can we see with what art he realized the century's ideal, whilst yet casting aside the shackles of fashion." In this work clarinets appear for the first time in the scoring of Mozart's concertos.

INTERMISSION

Dance Suite

[Arranged by Felix Mottl]

Jean-Baptiste Lully

Introduction—Nocturno—Menuetto—Prelude—Marche

[1632-1687]

Dance Group: JENNY HUNTER, MARY GOULD VAN SCIVER,
CHLOE SCOTT, BETTY RISSER

With the reign of Louis XIV of France, the court ballet reached its highest cultural significance and French national opera was established. Both these developments were brought about largely through the genius of the Italian Jean-Baptiste Lully, who entered the King's service in 1652. Lully's reputation as the creator of French opera rests upon his skill in adapting elements of the French classical tragedy and the ballet to the purposes of the music drama. From ballets such as "Le Temple de la Paix," and from operas such as "Alceste," the conductor Felix Mottl has assembled the present dance suite.

Choreographer's Note: Rather than a literal interpretation of the style of the dance in the time of Lully, the choreographer has preferred to convey the spirit of the Baroque in terms of a contemporary approach to the dance. The Baroque emphasis upon the flowing curve and the ornamental flourish is to be found not only in the bodies of the dancers, but in their movements through the space of the stage. Thus the Dance Suite is an attempt to convey the effect of Baroque movement without relying upon an historically restricted reincarnation, — an extension of the Baroque ideal in terms of our own age.

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FRIDAY JULY 18 11 A.M.

RECITAL CARMEL WOMAN'S CLUB

ROBERTA STERNE, Virginals, Recorder, Harpsichord
COLIN STERNE, Lute, Recorder, Baroque Flute, Cromorne

PROGRAM

Sonata in E minor for Flute and Continuo Jean-Marie Leclair [1697-1764]
Adagio—Allegro moderato—Menuetto—Allegro

Three pieces for Lute and Recorder
Amour se plaint Jacques Arcadelt [1504-1567]
La pastorella mia
An Italian Ground Robert Carr [1686]

English music for Virginals
O mistress mine William Byrd [1543-1623]
Piper's Galliard John Bull [1563-1628]
The last part of the old year from "Parthenia In-Violata" [ca. 1614]

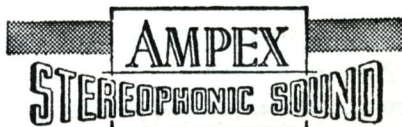
Music for the Lute
Callata a la Spagnola Joanambrosio Dalza [fl. 1500]
Passamezzo, Pavan and Galliard Anonymous, English [ca. 1600]
Mrs. Winter's Jump

Sonata in A minor for Recorder and Continuo G. F. Handel [1685-1759]
Larghetto—Allegro—Adagio—Allegro

"Non al suo amante" Jacopo da Bologna [fl. 1350]

"Lamento di Tristano" Anonymous, Italian [14th cent.]

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FRIDAY JULY 18 8:30 P.M.

CONCERT SUNSET SCHOOL AUDITORIUM
SANDOR SALGO CONDUCTOR

PROGRAM

Concerto No. 1 in B flat major for Oboe and Orchestra

Carl Philipp Emanuel Bach

Allegretto—Largo e mesto—Allegro moderato

[1714-1788]

RAYMOND DUSTE, Oboe

Of the two concertos for oboe composed by the second surviving son of J. S. Bach, the present work has been prepared for performance by Richard Lausmann. According to the editor, the Concerto is "an example of 'style galant,' with conspicuous signs of transition to early classicism."

"Saul and the Witch at Endor," Dramatic Cantata

Henry Purcell

Harpichord realization by Hazelle Thomas

[1659-1695]

Witch MARGERY MacKAY

Saul LEONARD WECKES

Samuel TOM PAUL

Members of the FESTIVAL CHORALE

Chapter 28 of I Samuel relates the story of Saul's visit to the witch at Endor. Forsaken by God because of his misdeeds, and confronted by the Philistine hosts, the King goes in disguise to Endor to seek, through the witch's mediation, counsel of the dead Samuel.

The work is a scene in recitative with a brief motet-like introduction and an even briefer choral conclusion. The style, highly dramatic, bursts into florid Italianate melismas on such significant words as "powerful," "bold," "Alas!," and "ascending." The high tessitura of all three parts imparts a touch of shrillness to the scene. Purcell's skill in setting the English language to music is readily apparent here. The descending bass line in the final choral passage, "Farewell," is typical of Purcell's ground basses, such as that which accompanies Dido's Lament in the opera "Dido and Aeneas."

Concerto in D major for Viola da Gamba and Orchestra

Giuseppe Tartini

Largo—Allegro—Grave—Allegro assai

[1692-1770]

EVA HEINITZ, Viola da Gamba

"Tristis est anima mea," Motet for Chorus a Cappella

Orlando di Lasso

FESTIVAL CHORALE

[1532-1594]

My soul is sad, even unto death; tarry ye here and watch with me; now ye will see the multitude that will surround me; ye will take flight, and I shall go to be sacrificed for you.

In his setting of the "respond" for Maundy Thursday, Orlando di Lasso has provided an imaginative and compelling treatment of the text. Each phrase is set in such a manner that the essential meaning of the words is conveyed, and at the same time the musical flow of the entire motet is maintained. Other than at the end, there is only one prolonged cadential pause, — on the word "mortem" [death], the second syllable of which is set to a hollow-sounding chord. Other examples of musical intensification of the text are the poignant high soprano entrance on "Tristis" [sad] and the successive pressing entrances on the words "quae circumdabit me" [that will surround me].

INTERMISSION

Keyboard Compositions by Johann Sebastian Bach [1685-1750]

Fantasy and Fugue in A minor

Three-Part Inventions

E major ✓ E minor ✓ A major

Partita No. 4 in D major

Overture—Allemande—Corrente—Aria—Sarabande—Menuet—Gigue

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SATURDAY . . . JULY 19 11 A.M.

CHAMBER MUSIC RECITAL CARMEL WOMAN'S CLUB

PROGRAM

Sonata in G major for Two Flutes Johann Sebastian Bach
Adagio—Allegro ma non presto—Adagio e piano—Presto [1685-1750]

SHERIDON STOKES, PAULA ROBISON, Flute
Continuo: RALPH LINSLEY, Harpsichord; EUGENE WILSON, Cello

The Three Ayres included in Robert Dowland's "A Musical Banquet" John Dowland
Far from the triumphing court [1562-1626]
Lady, if you so spite me
In darkness let me dwell

Three Ayres from John Dowland's own collection
A Shepherd in a shade
Flow, my tears [Lacrimae]
Say, Love, if ever thou didst find

JAMES SCHWABACHER, Tenor RALPH LINSLEY, Harpsichord

Sonata à 4 Matthias Weckmann
Allegro—Adagio [1621-1674]

HUGO RINALDI, Violin EDWARD FREUDENBURG, Trombone
IRVING BUSH, Trumpet FRED DUTTON, Bassoon
Continuo: RALPH LINSLEY, Harpsichord; LAURENCE LESSER, Cello

Two pieces for unaccompanied Viola da Gamba
Preludium Louis Caix d'Hervelois
[1670-1760]

Sonata in G major Karl Friedrich Abel
Largo—Allegro—Minuet [1725-1787]

EVA HEINITZ, Viola da Gamba

"Ode on the death of Mr. Henry Purcell" John Blow
by John Dryden [1648-1708]

CORA BURT LAURIDSEN, CAROLE SICKINGER, Contralto
ROBERTA STERNE, COLIN STERNE, Recorder
Continuo: RALPH LINSLEY, Harpsichord; LAURENCE LESSER, Cello

When John Blow, Chapel-Master of Westminster Abbey, resigned his position in 1679, it was filled by his young protégé, Henry Purcell, then twenty years old. After Purcell's untimely death at the age of thirty-six, Blow returned to Westminster Abbey and served to perpetuate the glorious traditions of English polyphonic music until the time of Handel.

Until the middle of the 18th century, the vocal range of the alto was generally sung by a male voice [counter-tenor]. The first English oratorio in which women made their appearance as altos was Dr. Arne's "Judith," performed in 1773, the novelty being the "female alto."

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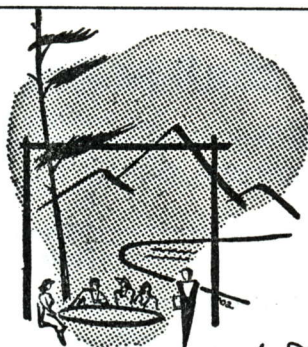
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SATURDAY . . . JULY 19. 8:30 P.M.

CONCERT SUNSET SCHOOL AUDITORIUM
SANDOR SALGO CONDUCTOR

PROGRAM

Introduzione, Aria and Presto for String Orchestra

Benedetto Marcello
[1686-1739]

This composition of Marcello reflects some features of the style of his contemporary, Antonio Vivaldi. Among these features the triadic first subject, the chain of suspensions, and the reiterated sixteenth notes are characteristic. The Aria displays a simple legato melody and the Presto a jaunty one. The work has been edited for string orchestra by Ettore Bonelli.

Concerto, "Coronation," in D major for Piano and Orchestra, K. 537
Allegro—Larghetto—[Allegretto]

W. A. Mozart
[1756-1791]

MAXIM SCHAPIRO, Piano

Composed for the Lenten concerts of 1778, the "Coronation" Concerto acquired its nickname from its performance by the composer at the coronation of Leopold II as head of the Holy Roman Empire in 1790. A clue to the character of this concerto lies in the choice of key, a favorite for overtures and occasional pieces and, among Mozart's concertos, a key in which virtuosity plays a large part.

INTERMISSION

"Thomas and Sally" or "The Sailor's Return"

A Dramatic Pastoral [Libretto by Isaac Bickerstaffe]

Thomas Augustine Arne
[1710-1778]

Squire	EDWARD DUNNING
Sally	MARILYN POPPINO
Dorcas	DONNA PETERSEN
Thomas	BYRON MELLBERG
Chorus	RALPH HEIDSIECK, JAMES WITT, DEL FAHRNEY, TOM PAUL
Dancers	MARY GOULD VAN SCIVER, BETTY RISSE, RALPH HEIDSIECK, TOM PAUL

Continuo: RALPH LINSLEY, Harpsichord

Production designed and staged by W. KENNETH WATERS, JR.

Choreography by JENNY HUNTER and MARY GOULD VAN SCIVER

ACT I. An 18th century English village

ACT II. The Sea Side

This opera was produced at Covent Garden, London, in 1760. Though subtitled "A Dramatic Pastoral" it is indeed one of the very first English comic operas, as distinguished from the ballad operas that had become increasingly popular since the appearance of "The Beggar's Opera" in 1728. In ballad operas the action is carried on by spoken dialogue and the songs consist chiefly of lyrics set to familiar ballad tunes. "Thomas and Sally," on the other hand, has continuous music throughout, all composed by Dr. Arne. Thomas Augustine Arne was the most highly appreciated English composer of the mid-century. He had a gift for writing catchy melodies, the most celebrated of which is "Rule, Britannia." The plot, though it inevitably seems rather trite today, was the model for innumerable semi-serious farces of this type which remained in favor well into the 19th century.

Putnam Aldrich

SUNDAY..... JULY 20.2:30 & 8:30 P.M.

CONCERT SUNSET SCHOOL AUDITORIUM
SANDOR SALGO..... CONDUCTOR

THE PASSION OF OUR LORD ACCORDING TO ST. JOHN J. S. Bach
[1685-1750]

The Evangelist JAMES SCHWABACHER
Jesus STANLEY NOONAN
Peter DEL FAHRNEY
Pilate MERWYN DANT
Maid NANCY FOSTER
Servant ROBERT FARIS

MARIE GIBSON, Soprano CORA BURT LAURIDSEN, Contralto
LEONARD WECKES, Tenor GERT MUSER, Baritone
SHERIDON STOKES, PAULA ROBISON, Flute RAYMOND DUSTE,
PHILIP KATES, Oboe and English Horn MARY JAMES, Viola d'Amore
GERMAIN PREVOST, Viola EVA HEINITZ, Viola da Gamba
COLIN STERNE, Lute LUDWIG ALTMAN, Organ
Continuo: RALPH LINSLEY, Harpsichord; EUGENE WILSON, Cello,
SUZANNE AILMAN, Contrabass

BACH FESTIVAL CHORUS AND ORCHESTRA

PART I

PROLOGUE

Chorus

Lord, our Redeemer

THE ARREST OF JESUS

Recitative

Jesus went with His disciples

Chorus

Jesus of Nazareth

Recitative

Jesus said to them, I am He

Chorale

O wondrous love

Recitative

So that the word might be fulfilled

Chorale

Thy will, O Lord our God, be done

JESUS IS LED BEFORE ANNAS

Recitative

And they took hold on Jesus

Aria [Alto]

From the bondage of transgression

Recitative

But Simon Peter followed Jesus

Aria [Soprano]

I follow Thee also, my Saviour

THE DENIAL OF PETER

Recitative

Now that disciple

Chorus

Art thou not one of His disciples

Recitative

But he denied and said, I am not

Aria [Tenor]

Ah, my soul

Chorale

Peter, faithless, thrice denies

INTERMISSION [Ten minutes]

PART II

PROLOGUE

Chorale

Thy bonds, O Son of God

THE TRIAL BEFORE PILATE [I]

Recitative

Then they led Jesus away

Chorus

If this man were not an evil-doer

Recitative

And Pilate called Jesus

Chorale

O mighty King

Recitative

Therefore Pilate said to Him

Chorus	Not this man, but Barabbas
Recitative	Now Barabbas was a robber
Arioso [Bass]	Consider, O my soul
THE SOLDIERS MOCK JESUS	
Recitative	The soldiers plaited for Him a crown of thorns
Chorus	We salute Thee, King of the Jews
THE TRIAL BEFORE PILATE [II]	
Recitative	And Jesus then came forth
Chorus	Crucify
Chorus	Away with Him
Chorus	We have no King but Caesar
Recitative	Then Pilate delivered Him
THE CRUCIFIXION - THE DEATH OF JESUS	
Recitative	And there they crucified Him
Chorale	Within our inmost being
Recitative	The soldiers . . . took His garments
Chorus	Let us not divide
Recitative	These things the soldiers did
Chorale	While His parting spirit sinks
Recitative	And from that time that disciple took her
Aria [Alto]	All is fulfilled
Recitative	And He bowed His head and departed
Chorale	When comes my hour of parting
Recitative	And behold, the veil of the temple
Aria [Tenor]	My heart, behold how all the world
Aria [Soprano]	Dissolve, O my heart
THE DESCENT FROM THE CROSS - THE BURIAL	
Recitative	Now there was in the place a garden
Chorus	Rest here in peace, Redeemer blest
Chorale	Lord Jesus, Thy dear angel send

"The Passion According to St. John" was composed at Coethen in the winter of 1722-23 at the time of Bach's candidacy for the Cantorate of the Thomaskirche in Leipzig. It was first performed in that church on Good Friday, 1723, shortly before Bach's appointment was made official. It is therefore assumed that Bach may have been advised or instructed to provide this music as further proof of his qualifications or as preliminary confirmation of his acceptance by the church council.

The narrative, sung by the tenor in recitative, is drawn from St. John, with interpolations from St. Matthew for the accounts of the earthquake and of Peter's remorse. The chorales may be said to represent the reactions of the congregation to the spectacle of the Passion, while the lyrical pieces, — choruses, arias, and arioso comments, — generally reflect the universal or the personal meaning of our Lord's suffering and death. The chorus is heard also in the role of the "turba" [crowd], either as the "Turba Judaeorum," servants of Caiaphas, or Roman soldiers.

The "St. John Passion," even with Bach's interpolations, omits the conspiracy of the priests, the anointing, the Last Supper, and the Agony in the Garden, all of which are found in the "Passion According to St. Matthew." On the other hand, there is relatively greater emphasis on the trial scenes. If, on the whole, there is less drama in the "St. John Passion," there is perhaps a tone of greater intimacy and worshipfulness. The intense grief of the aria, "All is fulfilled," provides a clue to the character of this Passion. In accordance with tradition, the chorale, "When comes my hour of parting" is sung at this point. Bach concludes the "St. John Passion" not with a dramatic chorus, but with a chorale, "Lord Jesus, Thy dear angel send," a profound expression of hope for life after death.

Program Notes for the evening concerts, unless otherwise designated, are by
Edward Colby, Music Librarian at Stanford University.

The Hammond Organ by courtesy of Graham Music Company



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